

THE METROPOLITAN MUSEUM OF ART

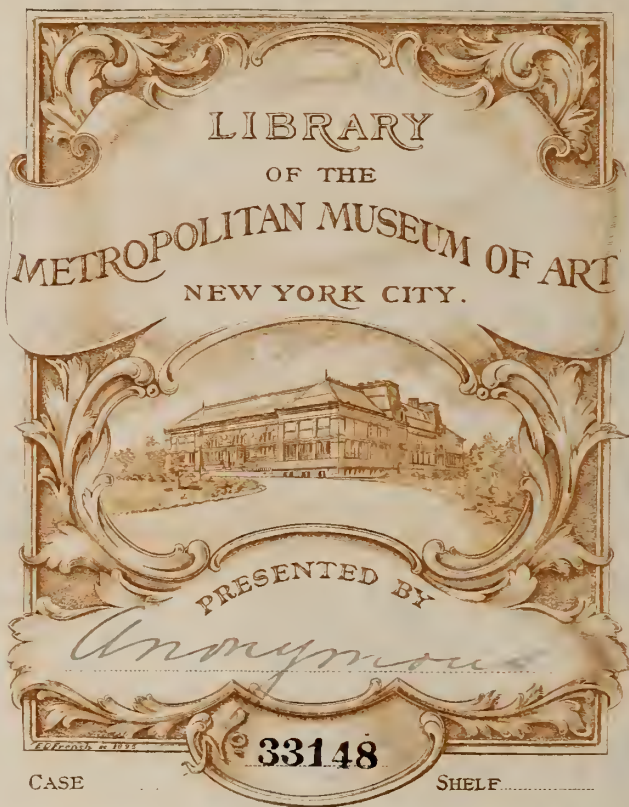


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New York

Wednesday Evening, December 20th, at 8 o'clock.

CATALOGUE
OF
ORIGINAL OIL PAINTINGS,
BY THE OLD MASTERS,

BEING THE ENTIRE

Collection of the late Joseph M. Meert de Domberg.

To be sold at Public Auction

BY BANGS, MERWIN & CO.,

AT THEIR SALES ROOMS,

694 and 696 Broadway, cor. of Fourth St.,

ON WEDNESDAY EVENING, DECEMBER 20TH, AT 8 O'CLOCK.

LIBRARY OF THE

METROPOLITAN MUSEUM OF ART,

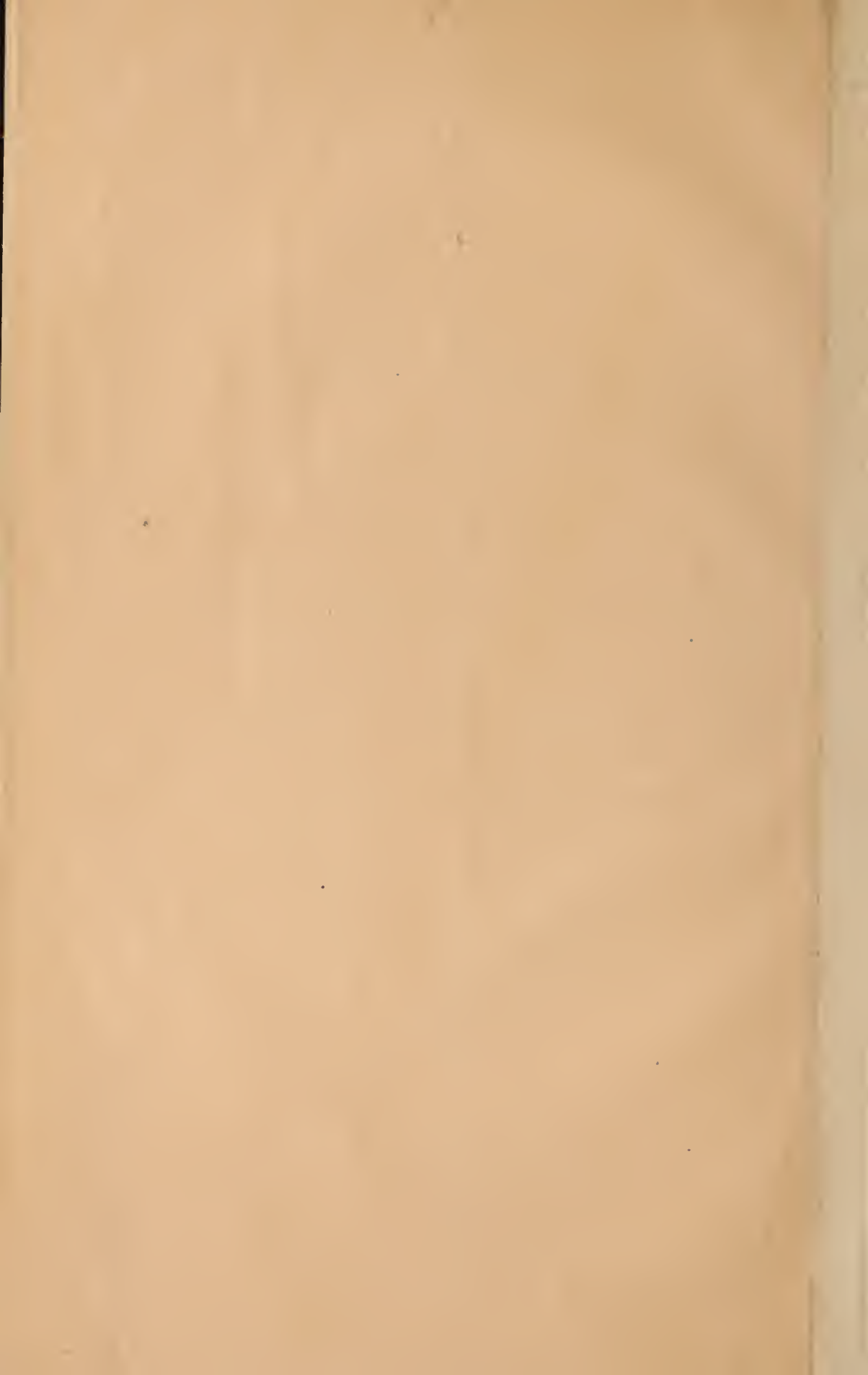
No.

NEW YORK:

WM. C. BRYANT & Co., PRINTERS, 41 NASSAU ST., COR. LIBERTY.

1865.

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These Paintings, most of which bear the signatures of the artists, are all warranted to be originals, and, to render this warranty more effectual, the purchase money paid for each Picture, provided the sum amounts to \$100 or upwards, will be deposited in the United States Trust Company, to the joint order of the Auctioneers and of Wm. H. Anthon, Esq., for the period of three months, and if during that time the purchaser should elect to test the authenticity of the Painting as represented in the Catalogue, he will be at liberty to select a referee, the owner will select another, and the two, in case of difference, will select a third, and if the purchaser should establish to the satisfaction of the referees that the Painting is not as represented in the Catalogue, the money will be returned with such interest as the Trust Company may allow, on delivery of the Painting in as good order and condition as when sold. All claims on the part of purchasers to be barred after the lapse of three months.

Terms of Sale.—Cash in bankable funds. Bills to be settled before delivery and within two days after the sale.

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CATALOGUE.

1. GALLERY OF DUSSELDORF, by Gasper Netscher, Senior. This Painting exhibits the Gallery as it was before it was burnt by the French in 1794. — The celebrated pictures which adorned the walls of this famous Gallery are all represented in their appropriate positions. The beauty of this Painting speaks for itself, and it possesses great historical interest. It is signed by the artist. Size 37 x 52.

2. BEAUTIFUL LANDSCAPE, by Philip Wouvermann, representing the foreground of a Belgian nobleman's country seat, and the preparations for Hawking. This is one of the largest pieces of this painter, and in his best style. His monogram will be found at the foot of the steps on the right. 39 x 52.

“The pictures of Wouvermann are held in the highest estimation. They usually represent hunting and hawking parties, horse fairs, encampments, halts of travellers, and other subjects into which he could introduce horses, which he designed with a correctness and spirit that has never been equalled. It is commonly reported that he never painted a picture without introducing a white or grey horse. * * * Some of his landscapes are simply composed, and others are enriched with architecture, fountains, or edifices of a beautiful construction; his figures are admirably drawn, and grouped with uncommon taste and ingenuity.”—*Spooner's Dictionary*. J

3. PORTRAIT OF A DUTCH MAGISTRATE, by Van Sprong, called the Dutch Vandyke. The Paintings of this Master

are very scarce. Particular attention is called to the perfection of the flesh tints, and the admirable representations of lace, &c. 44 x 36.

4. HOLY FAMILY, by Otto Venius, Master of Rubens. One of the best specimens of this old master, and in fine preservation. 45 x 33.

"Otto Venius had a lively and fertile invention—his compositions are learned and judicious, and his design, founded on that of the Roman school, was more elegant and correct than that of any of his contemporaries of the Flemish school. The airs of his heads are graceful and expressive; his draperies are cast with ease and propriety, and he was one of the earliest artists of his country who had a thorough knowledge of the principles of the *chiaro scuro*; he died in 1634."—*Spooner's Dictionary*.

5. DEAD HARE, by Zeigler. A capital Painting, and very scarce, as this master died young, and painted only a few similar subjects for the Emperor, and some of the members of the Court at Vienna. This painting bears the artist's signature. 37 x 31.

6. MOSES STRIKING THE ROCK, by Andrew Both, in which almost every position of the human body is represented; he died in 1645. Artist's signature. 29 x 43.

7. MIRACLE OF THE LOAVES AND FISHES, pendant to the above, by the same master. Artist's signature. 29 x 43.

"Andrew Both acquired much reputation by several pictures of his own composition, in the manner of Bamboccio, though more agreeably colored, which are highly esteemed; they are generally fairs, merry-makings, and quack doctors surrounded by figures designed with infinite humor, and full of character."—*Spooner's Dictionary*.

8. INTERIOR OF A DUTCH REFORMED CHURCH, by De Lorme, the figures by Adrian Van de Velde. A capital Painting, with the signatures of both artists. Particular attention is called to the effect of the light falling upon the pavement. 33 x 26.

"His (De Lorme's) pictures are frequently met with in Holland, and represent interiors of churches and other edifices. They are remarkable for great delicacy of penciling, and the peculiar manner in which the lights are introduced and distributed. The figures were usually inserted by Terberg, and other eminent artists."

"He (Van de Velde) wrought with great facility and unceasing application, as is evident from the large number of his genuine works executed entirely by himself, besides the many pictures of Wynant's and others which he decorated with figures and animals. * * * His pictures are deservedly held in the highest estimation, and are only to be found in the choicest collections."—*Spooner's Dictionary*.

9. ST. FRANCIS, by Guido Reni, in the bold and best style of that renowned master. This admirable Picture bears the signature of the artist, and the sublime expression of the countenance will repay the most careful examination. 30 x 25.

10. INTERIOR OF THE CHURCH OF THE CARMELITES, in Antwerp, by Giselaer. The figures by Vandyke; a fine painting with the signatures of the artists. 22 x 32.

11. LANDSCAPE, by Rubens, figures by Snyders. This picture has suffered slightly from smoke; was bought in New York. 22 x 33.

12. HOLY FAMILY, by Van Balen; landscape by Breughel; painted on copper; a very choice painting. 24 x 16.

"He (Van Balen) was among the first of the Flemish painters who attained that pure coloring which was perfected by Rubens and Vandyck. The land-

scapes in these subjects were painted by John Breughel, though, in some of his pictures, they were by Kiernings. His works of this kind were highly prized. Van Balen was the first instructor of Vandyke, and one of the best artists of his country; he died in 1632."—*Spooner's Dictionary*."

"His (Breughel's) works were held in the highest estimation, and he was even solicited by Rubens to paint the landscapes in many of his easel pictures. * * * * He painted the landscapes in the picture of Van Balen; he died in 1642."—*Spooner's Dictionary*.

13. HAGAR IN THE WILDERNESS. This beautiful picture has been considered by many connoisseurs, both in this country and in Europe, the original of the sketch which is in the Gallery of Naples, and which sketch, although in bad condition, is deemed invaluable as one of the best compositions of Correggio. If a copy, it must have been painted by Raphael, or Delsarto, or Jules Romano; it is perfect; it is to be sold as a copy, and the purchaser will have the benefit of its claim to be the original. It will be started at \$1,000. 19 x 16.

14. PETER THE GREAT, saving from shipwreck an old sailor's family, by which he nearly lost his own life. *Historical*. This painting on copper is a masterly composition, by Marius Stroli, the only Russian painter of any renown. He lived and died in London, where his paintings are highly valued, and sell very dear, being scarce. This painting bears the artist's signature. 24 x 18.

15. INTERIOR—OLD BEGGARS CAROUSING,—by Brouwer; one of his best compositions; signed by the artist. 23 x 20.

"The subjects of Brouwer were of the lowest order, representing the frolics of his pot companions; but his expression is so lively and characteristic, his coloring so transparent and brilliant, and the passions and movements of his

figures are so admirably expressed, that his works have justly elicited the applause of the world. They are highly valued, and on account of his irregular life are exceedingly scarce."—*Spooner's Dictionary*.

X 16. ITALIAN LANDSCAPE, by Kalraat, the rival of Wouvermann, representing a market scene, with horses, fountain, &c. His best works are only to be found in the choicest collections of Holland. This is one of the finest and is signed by the artist. 21 x 18.

17. INTERIOR OF A FARM-HOUSE—Saying grace. An original sketch by D. Teniers, and signed by the artist. 23 x 27.

18. CHRIST JUDGING THE WOMAN, by F. Frank, a celebrated artist who died at Antwerp, in 1642. Attention is called to the variety of expression of the different countenances and the brilliancy of the coloring. 21 x 31.

19. BEAUTIFUL FLOWER PIECE, by Segers, the Monk. 18 x 14.

"His pencil was light, his touch free and delicate, and his flowers have all the freshness and bloom of nature, sparkling with dew-drops. He particularly excelled in depicting lilies and roses. His tints are transparent and natural, and the insects and butterflies, which he introduced among the flowers, are as perfect as life. The works of Segers are very rare and valuable; the demand for them caused them to be largely imitated, and many are attributed to him which are totally unworthy of his pencil. He died in 1660."—*Spooner's Dictionary*.

20, 21. TWO LANDSCAPES WITH DEAD GAME, by Grieff, in the best style of this master. 8 x 10.

"This painter lived about 1650, but nothing is known of his life. There are many of his works in commerce, which are generally wooded landscapes, with

dogs, dead game, and other accessories of the chase. They are usually of a small size, but designed in a spirited style, and well colored."—*Spooner's Dictionary*.

22. A FARM HOUSE, by Vanderpoel. Signed by the artist. 11 x 16.

"He is said to have been nearly related to Brouwer, and was, perhaps, his pupil, whose manner, as well as that of Teniers, he sometimes imitated with considerable success. There are many of his cabinet pictures in the various collections in Holland, where they are highly esteemed."—*Spooner's Dictionary*.

23. MADONNA, by John Van Hoeck, the Child by Rubens. Painted on copper; very valuable. 17 x 14.

"Van Hoeck entered the school of Rubens and became one of the most distinguished scholars of that great master. His subjects of history are finely composed, designed in a correct and delicate style, with a coloring and penciling so closely resembling that of Rubens that his pictures have occasionally been ascribed to that master, even in Flanders."—*Spooner's Dictionary*.

24. A SEA VIEW, by L. Backhuysen. A tempestuous sea, with ship breasting the waves; on the ship's foresail is the artist's monogram, L.B.; lighthouse, fort, &c., in the foreground. A capital painting. 20 x 14.

"His pictures are universally admired; while painting, he would not admit his most intimate friends to his studio, lest his fancy might be disturbed; he hired fishermen to take him out to sea in the most tremendous gales, and on landing he would run impatiently to his palette, to secure the grand impressions of the view he had just witnessed."—*Spooner's Dictionary*.

25. LANDSCAPE, by John Both. A beautiful village scene, Signed by the artist. 14 x 12.

"In the landscapes of Both we admire the most beautiful exhibitions of every variety of nature. His coloring is glowing yet delicate, and there is a sparkling effect of sunshine that has scarcely ever been equalled."—*Spooner's Dictionary*.

26. INTERIOR OF A STABLE, by A. Cuyp. 17 x 12.

"His pictures generally represent scenes on the banks of the Maes River, with herdsmen attending their cattle. He made nature his model, and by a careful study of her ever varying phenomena he acquired that chaste and exquisite style for which he is so much admired. He excelled in horse fairs and skirmishes of cavalry, which he treated with infinite spirit. His works bring immense prices, they often sell at \$5,000 to \$10,000."—*Spooner's Dictionary*.

27. A VIEW OF THE DUTCH FLATS, by A. Vandeneer, representing a sunset scene, with beautiful effects of light and shade.

"He sometimes painted sunsets, in which the glowing richness and harmony of his coloring approach the excellence of Rubens and Rembrandt. There is a picture by him in the National Gallery, London, which brought \$3,600."—*Spooner's Dictionary*.

28. FLOWER PIECE, by De Heem, bearing his signature. 20 x 14.

"His pictures of fruit, flowers and insects, were enriched with vases of gold and silver, musical instruments, ornaments of glass, crystal, and gems. His imitations of insects, crystal and glass have particularly the appearance of reality. His pictures were eagerly sought after and purchased at high prices; he died in 1674."—*Spooner's Dictionary*.

29. SEA VIEW. A very fine painting and highly finished, by William Van de Velde. 14 x 19.

"The Palm, says Lord Orford, is not less disputed with Raffaele, for history, than with Van de Velde, for sea pieces." In his calms the sky is sunny and brilliant, and every object is reflected in the glassy smoothness of the water, with a luminous transparency peculiar to himself. In his fresh breezes and squalls the swell and curl of the waves is delineated with a truth and fidelity which could only be derived from the most attentive and accurate study of nature."—*Spooner's Dictionary*.

30. A COUNTRY FEAST, by David Teniers. A highly finished gem bearing the artist's monogram. 14 x 11.

31. BEAUTIFUL LANDSCAPE by De Graff. Signed by the artist. 12 x 15.

"In the catalogues of Hoet and Terwesten many of his pictures are mentioned, principally landscapes and views in the vicinity of Amsterdam."—*Spooner's Dictionary*.

32. LANDSCAPE by Wynants, a renowned Dutch painter. 17 x 18.

"By an attentive study of nature he formed an original style, and painted many admirable works, which gained him great reputation. They represent views in Holland, generally flat and confined, but distinguished for such simplicity and truthfulness to nature that they are very highly esteemed and are placed in the choicest collections."—*Spooner's Dictionary*.

33. A BOOR DRINKING, by Brouwer. A pleasing painting by this eminent artist. 7 x 6.

34, 35. INTERIORS—DUTCH BOORS CAROUSING, by David Teniers. Two fine paintings. 10 x 14.

36. PORTRAIT OF A DUTCH BURGOMASTER, by Rottenhamer, Signed H. R., 1645. Aet. 60. 15 x 12.

37. MADONNA AND CHILD, by Carlo Dolce. A highly finished gem. 15 x 11, oval

On the back of this painting is a certificate in the Italian language, which translated reads as follows :

"This Madonna, reputed to be by Carlo Dolce, was in a country seat of the Medici family, inherited by Chevalier Peruzzi, son of a Medici lady, and was sold by him to Senr. Meert, through me. DOMINICO BICOLI, Painter by profession and Inspector of the Imperial Royal Pitti Gallery."

38. INTERIOR OF A PRIVATE CHAPEL, by Hans Holbein, where the family of the Count Valkeniers are at prayers; the father and three sons on one side, and the mother with two daughters on the other; the father and two oldest sons being in armor ready to depart for the war. This painting is one of the finest compositions of Hans Holbein, whose signature is seen on the base of the column, dated in 1542. 32 x 25.

39. A beautiful sketch on copper—A BATTLE PIECE—by Salvator Rosa. 6 x 9.

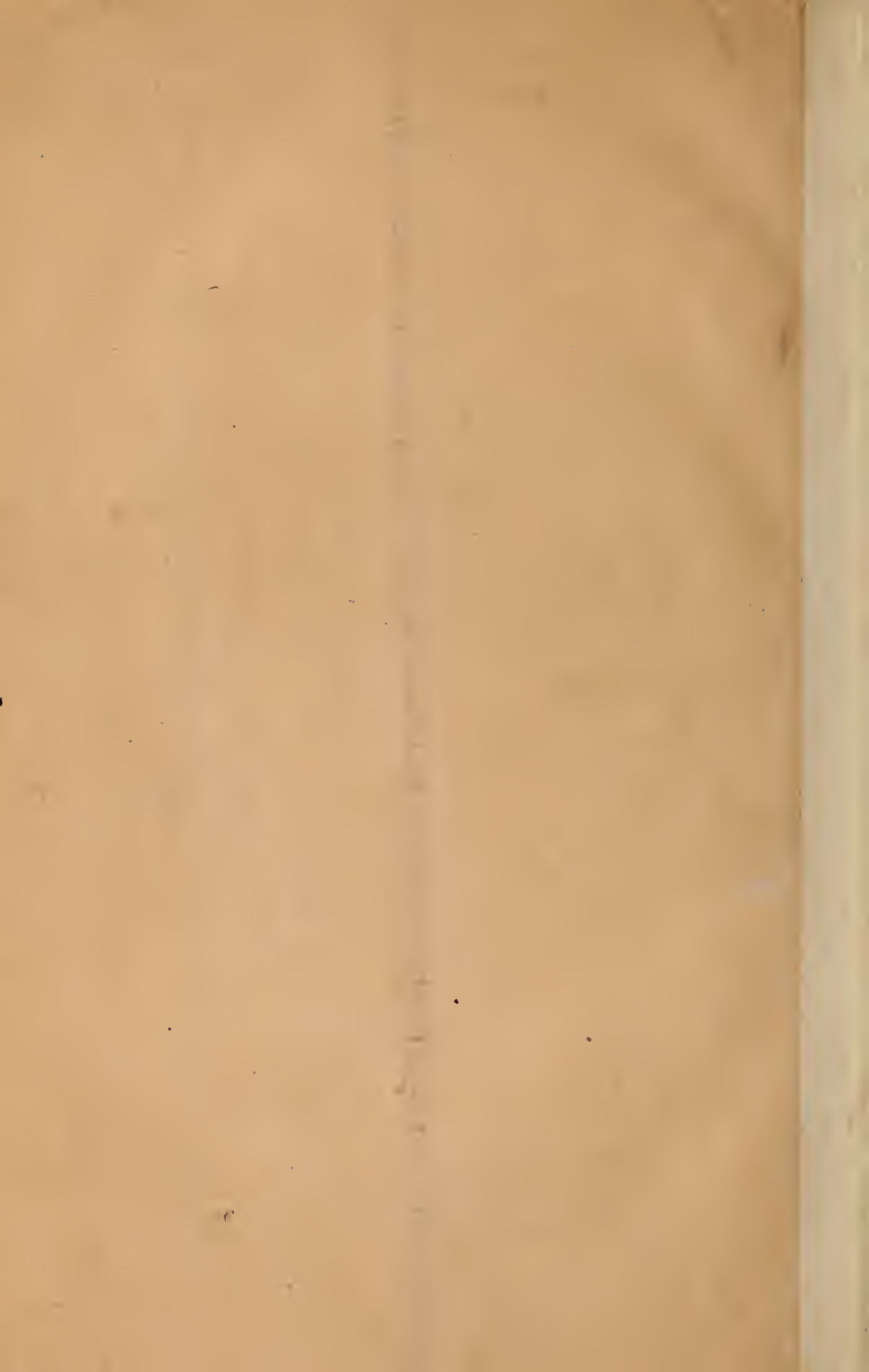
40, 41. Two fine landscapes on copper, by Salvator Rosa. 7 x 9.

42. ST. FRANCIS, by Annibal Carracci. An oval painting on copper; very beautiful. 5 x 4.

43, 44. Two paintings—DEAD GAME—by Ghysels. Very fine. Ghysels was celebrated as a painter of still life; he died about the year 1687. 15 x 12.







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